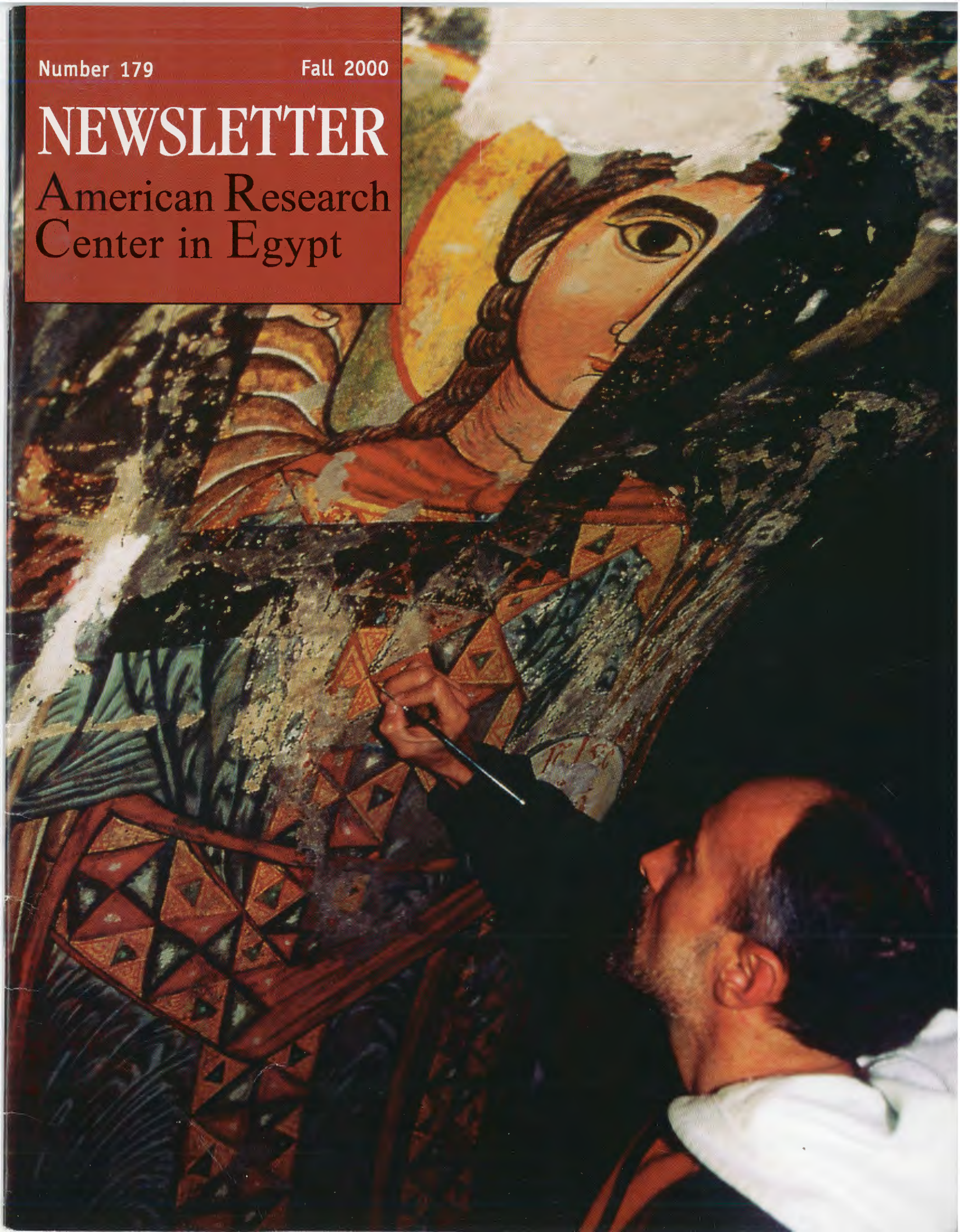


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NEWSLETTER

American Research
Center in Egypt





Deanna Kiser cleans Tomb 2239 at Giza. Photo by Ann Roth. See page 6.

ARCE Fellow Laurie Flentye examines details of tomb decoration at Giza. Story page 9.



Newsletter

American Research Center in Egypt

Director

Robert D. Springborg

Editor and Designer

Shari Saunders

contents

ISSUE 179 - SUMMER 2000

- 2 EAP Projects
- 6 Expeditions
- 7 Fellows Research
- 10 Film Festival
- 11 Member Museums
- 14 Chapter News
- 15 ARCE News

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Cover photographs by Patrick Godeau.
FRONT: Adriano Luzi cleaning and conserving the painting of an archangel, annex archway.
BACK: Church of St. Antony, general view, sanctuary and khurus.

Hail and Farewell

COLLÈGE DE FRANCE
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One hot June evening in Cairo, more than a hundred friends, colleagues and dignitaries gathered in ARCE's Grand Salon to bid farewell to Director Mark M. Easton and welcome Robert D. Springborg to his new post.

Mr. Easton is well known in Egypt for his Herculean efforts to help preserve Egypt's monuments and to provide opportunities for young Egyptians to learn archaeological and conservation techniques. Earlier that day, Mark conducted one of his last site visits to Cairo's medieval quarter with a potential donor. As they looked across the expanse of domes and minarets, an Egyptian conservator expressed the feelings of many colleagues. Spreading her arms as if to embrace the old city, she said, "Mark, Cairo thanks you."

Among the guests at the "Hail and Farewell" reception were Dr. Gaballa Ali Gaballa, Secretary General of the Supreme Council of Antiquities, and his predecessor Dr. Halim Nur El Din.

Addressing the 150 guests, Mark said, "As I leave ARCE I wish to express my deep appreciation for the opportunity to serve as Cairo Director for the past eight years. For me it has been an exciting adventure to move ARCE's agenda forward. It too has been a great pleasure to meet so many stimulating and interesting people and to make such a wide

variety of friends. I wish ARCE every good and perfect thing and wish Dr. Springborg every success in his new post."

Robert Springborg was a Professor of Middle East Politics at Macquarie University, Sydney, Australia, from 1973 until 1999. Since 1991 he has been a consultant to the United States Agency for International Development. He has a Ph.D. from Stanford University and has taught at the University of Pennsylvania (1980-1982) and the University of California at Berkeley (1979, 1987/88).

Dr. Springborg has written two books on Egypt and is co-author with James A. Bill of *Politics in the Middle East*, which is now in its fifth edition. His most recent books are *Legislative Politics in the Arab World* (with Abdo Baaklini and Guilain Denoeux) and *The Politics of Economic Development in the Middle East and North Africa* (with Clement M. Henry, forthcoming).

Since 1997, he has been the Cairo-based Director for the Middle East for Development Associates, a U.S.-based consulting firm. He has lived and worked in Egypt intermittently since 1965, when he was a front desk clerk at the Nile Hilton Hotel.

Joining him in Cairo is his wife Dr. Anne-Marie Drosso who was born and raised in Cairo and who completed her B.A. from the American University in Cairo. They have three children.



Greeting guests at the 13 June 2000 reception. Right to left: Mark M. Easton. Everett Rowson, Robert D. Springborg and Richard Brown, Director of USAID/Cairo. Photo by Shari Saunders.

Monastic Visions

Wall Paintings from the Monastery of St. Antony at the Red Sea

Elizabeth S. Bolman

In A.D. 1232 or 1233 an Egyptian Christian named Theodore identified himself as the *zographos*, or “writer of life,” of a magnificent program of wall paintings in the Old Church at the Monastery of St. Antony, located in the remote Egyptian desert not far from the Red Sea. The Greek word *zographos* means painter, but its literal translation conveys for us an essential aspect of these paintings for their original audience, and indeed for a modern audience of Egyptian Christians. In Coptic terms, they possess a spiritual life, and are not meant to illustrate the physical world around us. These paintings have been covered for centuries by dense layers of soot, candle wax, and overpainting. Leaking rainwater, damage from termites, and unstable plaster threatened them with permanent obscurity. After their recent cleaning and conservation, these newly revealed paintings have the impact of a major new discovery. The paintings transform our understanding of the importance of Coptic art in the Middle Ages.

The extensive project of cleaning and conserving the wall paintings from the Monastery of St. Antony has been funded by the United States Agency for International Development (USAID). The project was managed by Michael Jones, for the Antiquities Development Project (ADP) of the American Research Center in Egypt (ARCE), in collaboration with the Supreme Council of Antiquities and the Monastery of St. Antony, under the guidance of Father Maximus El-Anthony. The project has been undertaken with the blessings of His Holiness Pope Shenuda III, and of Bishop Yustus, Head of the Monastery of St. Antony.

The principal goal of the ADP project was conservation of the wall paintings, which included consolidation of the walls in the church. The paintings are now not only cleaned and visible again, after centuries, but are also firmly attached to the now stable wall surfaces, and so will be preserved for centuries to come. Adriano Luzi and Luigi De Cesaris directed the conservation team between 1996 and 1999, comprising Emiliano Albanese, Stefano Fulloni, Massimiliano Gusmaroli, Alberto Sucato, and Gianluca Tancioni. Other important aspects of the project included the restoration of all of the windows in the church, which have been fitted with protection from ultraviolet rays. Fragments of colored glass preserved in one section of the ceiling permitted the reconstruction of stained glass panels by the specialists Giorgio Funaro and Rita Rivelli (FORME). Kareem el-Dahan of Dahan and Farid Architects, of Cairo, restored the church roof. Father Maximus El-Anthony assisted with all of these aspects of

conservation; he also undertook the cleaning and restoration of the woodwork in the church.

Comprehensive documentation was an important part of the project from the beginning. Site surveys were produced by Peter Sheehan, Mike Dunn and Michael Malinson. Patrick Godeau photographed all of the work, before, during, and after conservation. Luzi and De Cesaris prepared extensive graphic documentation of every stage of their work. All of this material is available for scholarly use at ARCE. The results of the project will be published by ARCE and Yale University Press in a volume edited by Elizabeth S. Bolman, entitled: *Monastic Visions: Wall Paintings from the Monastery*



Group photograph in the apse, with Father Maximus, the conservation team, and the project photographer. From left to right, top row: Adriano Luzi, Father Maximus El-Anthony, Luigi De Cesaris; bottom row: Gianluca Tancioni, Stefano Fulloni, Patrick Godeau, Alberto Sucato, Emiliano Albanese. (Conservator not present: Massimiliano Gusmaroli).

Photo by Patrick Godeau



Church of St. Antony, window restoration and roof repairs.

of St. Antony at the Red Sea. It is due to be published in 2001. The book will include close to three hundred images, most in color, and has contributions by art historians, historians, Father Maximous, an anthropologist, an archaeologist, and the painting conservators.

Three periods of work are visible in the church, each with a distinct style. The earliest is best seen in an archway painted with Christ and the Apostles, and dated on stylistic grounds to between 550-700 A.D. The second period dates to the thirteenth century, and includes the large majority of paintings in the church. They were created by the Coptic painter Theodore and his team in 1232-1233 A.D. The third period of work in the church most likely dates to the middle or late thirteenth century A.D. These paintings participate in a kind of international style of art from the eastern Mediterranean region, with specific elements from the art of Byzantine Cyprus and also the Ayyubid Dynasty.

The Early Paintings

These remnants of early veneration at the site are located in the archway leading into a small side chapel, opening off the south-western corner of the nave. The archway was painted in the sixth or seventh century and eventually covered with plaster. Prior to their discovery in 1998, scholars believed that the church dated to the thirteenth century.

- The enthroned Christ in Majesty was originally supported by four incorporeal beings, who appear with the face of a man, an eagle, a lion and an ox. One of these four, the lion, is still clearly visible supporting the mandorla (body halo) of Christ, adjacent to his right foot. Seven bust-length portraits of the apostles, surviving from the original twelve, complete the composition.

Theodore's Paintings: 1232-1233 A.D.

These paintings constitute the best preserved and most complete example of Coptic art from the Middle Ages. They demonstrate a confidence and richness of style and subject matter which shows that Christians in Egypt were still working within the vital artistic tradition begun in late

Antiquity. This style is characterized by an interest in design and strong, saturated color. The subjects of the paintings are figural, whether human or incorporeal, but they are rendered as fabulous, two-dimensional patterns with bold, dark outlines. These artists were not interested in presenting the naturalistic illusion of figures in three-dimensional space, but in depicting spiritual truths in paint.

One enters the church in the northwestern corner of the nave, and is immediately surrounded by a protective band of martyrs on horseback, defending the church. Standing figures, positioned frontally, complete the program of the nave. They are important hermits and monks, who contributed to the formation of monasticism in Egypt and, from there, the larger Medieval world. The figure known as the father of Egyptian monasticism, St. Antony the Great, is shown on the eastern wall, at the right side of the entrance to the *khurus* and the sanctuary.

Proceeding to the east, the first room beyond the nave is called the *khurus*. The paintings in the lower zone belong to Theodore's program, while those in the upper level were made by a later team. The theme uniting both zones is salvation. To the left (North), the three Hebrews stand untouched by the flames of the furnace into which Nebuchadnezzar

has thrust them, because the Lord has sent an angel to protect them. To the right (South), the three patriarchs Abraham, Isaac and Jacob sit in paradise, accompanied by the small child-like figures of the saved. The two most popular and powerful of the martyrs, St. George (at the North) and St. Mercurios (at the South), guard the entrance to the sanctuary.

The easternmost room in the church is also the most holy: the sanctuary. The apse in the sanctuary shows Christ twice: as a child, in the arms of Mary, and also as the ruler of heaven and earth. The all-powerful Christ is shown again in the dome, over the central altar. Below the dome, four scenes from the Old Testament are included in the program. These are: an angel touching Isaiah's lips with a burning coal, Melchizedek offering Abraham a drink, Abraham being stopped just before sacrificing his son Isaac, and Jephthah, shown at the moment of sacrificing his daughter. They all prefigure the sacrifice of Christ on the cross and the celebration of the eucharist.

The final area of the church painted by Theodore is the side chapel off the nave. The enthroned Christ in majesty is shown again, flanked by the four incorporeal beings, Mary, and St. John the Baptist. Below Christ is a small niche showing a beautifully decorated cross, being censured by angels.

The Late Paintings

The final group of artists who worked in the church painted the ceiling zone of the *khurus*, and a pair of archangels in the archway preceding it. These painters may have been



Church of St. Antony, Two dog-headed creatures attacking St. Mercurios' grandfather; detail from the painting of St. Mercurios, khurus. Photo by Patrick Godeau.

VILLA OF THE BIRDS

Wojciech Kolataj

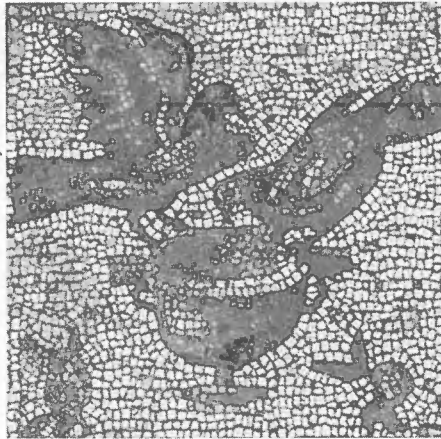
Copts, but they were not working in a traditionally Coptic style of painting. The Byzantine and Ayyubid traditions predominate here, the former in the figural sections and the latter in the dramatic geometric banding of the ceiling.

Two narrative moments from the Gospels are shown on the eastern wall: three women approaching the tomb of Christ, only to be told by an angel that He has risen from the dead; and two women, one of whom is His mother Mary, encountering the risen Christ. These are proof of the resurrection, and therefore of the redemption of humankind.

Conclusion

In summary, the paintings from the Old Church at the Monastery of St. Antony are newly revealed to us as a precious record of Christian painting in early Byzantine and Medieval Egypt. The earliest paintings give us important evidence for a redating of the church. Theodore's thirteenth-century paintings make a powerful statement about the importance of Egypt in the development of monasticism, and about Christian salvation. In style, they demonstrate the vitality of the Coptic tradition. The last period of painting is an interesting witness to a multi-culturalism in art, characteristic of the period of the Crusades in the eastern Mediterranean.

Photo by Shari Saunders



Decades ago, during the 1970s, excavations by the Polish Center of Archaeology at the Kom el-Dikka site in Alexandria broadly defined both the ancient and modern city centers. Our discoveries included a complex of Byzantine houses and workshops. Beneath these buildings we found remains of early Roman urban villas, some decorated with mosaic floors. One villa had mosaics of exceptional quality, including one depicting several species of birds—hence it became known as the Villa of the Birds.

After initial excavations, we reburied the Villa to preserve the mosaics until the means were found to care for them. This opportunity came in April 1998 when we initiated the ARCE/EAP "Conservation and Display of Roman Mosaics, Kom el-Dikka, Alexandria" project. The project's multinational staff included: Dr. Wojciech A. Kolataj, project director; Dr. Grzegorz Majcherek, archaeologist; Ms. Ewa Paradowska, conservator; Mr. Edwin Brock, photographer; and Mr. Asam Mradny, civil engineer.

History of the Villa

The Villa of the Birds was constructed in the first century A.D. and was occupied until the late third century A.D. Many of the Villa's mosaics were laid during the reign of Hadrian (A.D. 117–138) when Alexandria enjoyed a period of prosperity. But this period of grandeur lasted for little more than a century. A thick layer of destruction debris covered the Villa: collapsed walls, smashed window panes, burned wooden beams, and mosaics bulging due to intense heat. The Villa had been destroyed by fire in the late third century A.D.

either as a result of disturbances during the reign of Emperor Aurelian (A.D. 272), or during a long siege by Emperor Diocletian (A.D. 297) in retaliation against the Alexandrians' rebellious spirit. After the fire people carted away reusable building materials. Later, after the A.D. 365 earthquake, houses, storerooms and workshops were built over the ruins.

Typical of Roman villas, the rooms of the Villa of the Birds are arranged around an open courtyard that provided light and air circulation. The dining room (*triclinium*) opened onto the courtyard. Three nearby rooms that form the eastern wing of the house may have served as bedrooms (*cubicula*). The entrance to the villa, its bath and kitchen still lie buried. Only about one-third of the Villa is uncovered.

The Mosaics

The mosaic floors represent several periods in the Villa's history as well as different manufacturing techniques. Although a long tradition of mosaics can be traced in Egypt, very few are preserved in their original structures. The Villa of the Birds is one exception. For this reason, the Villa is an important resource for understanding Egypt's cultural heritage.

Perhaps the most impressive mosaic floor in the Villa is the 'carpet' with nine multicolored panels, each with a different species of bird. Ancient mosaicists created this decorative flooring from thousands of small cubes using a technique called *opus tessellatum*. The same technique was used in the adjacent room in which black and white tesserae create a large rosette. The earliest mosaic, dating to c. A.D. 100, is the *opus tessellatum* floor with a panther centerpiece surrounded by an acanthus scroll. Circles of alternating black and white quadrants surround this central design. The panther's exquisite quality of workmanship surprised us with its tiny tesserae in a technique known as *opus vermiculatum*. Still visible near the forepaws are the horns of a defeated prey that was purposefully erased from the scene during ancient repairs (see photo opposite page). The panther motif is often related to Dionysiac mythology and is rather a rare theme for Egyptian mosaic floors.

The largest and perhaps most interesting mosaic was found in the *triclinium*. It is



Church of St. Antony, newly rediscovered early Medieval paintings, Christ in Majesty, side chapel archway. Photo by Patrick Godeau.



constructed in a style that combines two techniques. The U-shaped border around three sides of the room is composed of tesserae, whereas the central field is composed of tiles of marble and other stones that are cut in various shapes to create an elaborate design. In places where the marble tiles were removed in ancient times, we can examine the mortar bedding reinforced with amphorae sherds that created a 'sub-flooring' for the mosaic. This type of mosaic, known as *opus sectile*, was very popular in Roman Alexandria.

The Project

Our principal objective was to clear and conserve the entire set of mosaic floors and ensure their protection. An important further component was to interpret the Villa for visitors. This required a better understanding of its architectural history by tracing the course of particular walls. Our program also envisaged

Photo by Shari Saunders



Ancient mosaicists used tiny bits of stone and glass, a technique called opus vermiculatum, to create the panther.

15 x 12m was designed on a basic 3 x 3m structural module, and stands entirely independent. Envision a glass box inserted between the ancient walls. The southern wall of the shelter serves as the revetment wall for the embankment. The shelter's construction posed many challenges, such as assembling the roof girders over the mosaic floors without scaffolding. The structure's gabled roof relates well to ancient examples, and suits the archaeological park because it does not conflict with the surrounding ancient architecture either by its color or by its form.

We cleaned the Villa's ancient sewage system and reused it for draining away rainwater. We installed an underground aeration system composed of perforated pipes covered by gravel to protect the mosaics from water damage in the future. It was during this phase of the project that archaeologists discovered the exceptional panther mosaic.

The interpretive display component of the ARCE/EAP project is one of the most important elements of the Kom el-Dikka Archaeological Park. Visitors view the mosaic from a foot-bridge that spans the area about one meter above the ancient floors. Not only is the Villa a major tourist attraction, it is also an important contribution to the preservation of the cultural heritage of ancient Alexandria. Among the remains of the few Roman houses found in Alexandria, the Villa of the Birds is the best example of a wealthy urban residence. The display helps visitors

understand the Villa, its mosaics, and its significance.

His Excellency Farouk Hosni, Minister of Culture, and Abdel Salam El-Mahgoub, Governor of Alexandria, officially opened the shelter on 22 January 2000. Attending the ceremony were Polish Ambassador Joanna Wronecka and Ms. Toni Christiansen-Wagner, Deputy Director of USAID/Cairo.

The conservation project was entirely funded by the USAID ARCE/EAP grant; however, some related supplemental work, such as landscaping and construction of visitor routes leading to the mosaic shelter, was carried out by the Polish-Egyptian Preservation Mission currently working at the site and sponsored jointly by the Supreme Council of Antiquities and the Polish Center of Archaeology. The Governor of Alexandria supported the project by providing the grass needed to solidify and beautify the 30m tall embankment between the levels of the ancient and modern cities.

It is our pleasant duty to acknowledge gratefully the generous assistance of Prof. Dr. Gaballa Ali Gaballa, Secretary General of the Supreme Council of Antiquities. Our thanks also go to all the ARCE/EAP staff: Robert Vincent, Jaroslaw Dobrowolski and Cynthia Shartzter, for their help in bringing this project to a successful conclusion. Friendly support of Prof. Michal Gawlikowski was essential to the successful outcome of our work. We also owe a debt of thanks to Mr. Ahmed Moussa, site antiquities inspector, and to our Egyptian workers—Mohamed Fawzi, Ramadan Abdel Rahim, Osama Mursi and Ali Abdel Fatah, to name a few—who have once again demonstrated their professional skills and capability to perform even the most demanding work.

5

Photo by Shari Saunders



The gallinule, or water hen, joins the pigeons pictured on the facing page in the beautiful nine-panelled mosaic depicting various Egyptian birds.

incorporation of existing walls of the later period buildings into the proposed shelter that would protect the mosaics from the environment.

The choice of appropriate conservation techniques and procedures was predicated by the decision to treat the mosaic floors *in situ*, in their original context. Conservation took place in accordance with current standards recommended by the International Committee for the Conservation of Mosaics which recognizes original context as integral to the cultural value of a mosaic. Conservators cleaned the fire-blackened mosaics and repaired breaks caused by collapsing walls. After cleaning, the bedding was consolidated and some small missing areas of the mosaics were restored using cubes found during excavation.

To maintain the mosaics *in situ*, construction of an overhead cover was absolutely essential in view of the need to protect the mosaics against climatic and mechanical destruction. The shelter measuring



Ewa Paradowska works to conserve one of the mosaics in situ. Photo by Robert K. (Chip) Vincent

Giza Cemetery Project

2000 Season

Ann Macy Roth

Most of what we know about the Old Kingdom period in Egypt comes from the cemeteries that were built along the desert edge west of the capital city of Memphis. Because of the richness of the evidence these cemeteries hold, most work on them has focussed on discovering and using their evidence to reconstruct Old Kingdom history, religion, and daily life. But we know very little about the way they functioned as cemeteries: how they were administered, how they were built, and what other activities went on in them. The Giza Cemetery Project of Howard University is a new expedition that aims to take a more archaeological view of the non-royal tombs surrounding the royal pyramids on the Giza plateau, with a focus on reconstructing the activities that took place in the cemetery. Our first season took place from January through early June, 2000, with a break in the middle for the feast of al-Adha and the International Congress of Egyptology.

The Egyptian Supreme Council of Antiquities granted us permission to investigate 27 small tombs towards the northern edge of the Western Cemetery that were excavated in 1912 and 1939 by the Harvard University-Museum of Fine Arts, Boston expedition under the direction of George Andrew Reisner. He assigned the tombs the numbers 2061, 2071, 2232-2245, and 2501-2509. These tombs, which date to the Fifth and Sixth Dynasties (about 2525 to 2250 B.C.E.), were chosen because they largely lack the distractions of relief art and inscriptions, and because they are just south of a group of somewhat larger and better decorated tombs that I published in 1995. These smaller tombs may be related to the tombs to the north, since the few inscriptions they hold usually mention the title of palace attendant, a title that the owners of the larger tombs to the north also held, although usually at a supervisory level.

The original hope had been to do some new excavation to the south of these tombs, in an effort to recover a more complete archaeological context than was recorded by Reisner's team; however, that permission was not granted. In fact, the project found more than sufficient original contexts to study in the tombs already cleared and identified by Reisner, in the clearance and sub-floor examination of tomb chapels and the paths between tombs, in the excavation of seven new shafts overlooked by Reisner's expedition, and in small test pits into the bodies of the mastabas. In addition, two secondary shafts and burial chambers were recorded and dismantled to examine their construction techniques and relative chronology.

In the course of sixteen weeks' work, the project studied ten tombs, recording much of their architecture and the components of the fill. In addition, a new plan was made of the area, correcting several mismeasurements and a systematic error in the plan made by Reisner's expedition. The most significant preliminary conclusions include evidence for the wrapping of unummified bodies in linen; for the burial of some bodies while the tomb was still under construction; for the use of wooden elements in mastaba architecture; for the use of intact "beer jars" and bread molds in mastaba fill (perhaps as offerings); for plastered chapel floors; and for the burial of offering basins (and perhaps offerings) in the fill adjacent to inscribed blocks taken from other tombs. This last discovery was particularly interesting in that the inscribed blocks seem likely to have been taken from a comparatively distant part of the cemetery: the inscriptions of two of the three blocks discovered contain titles otherwise attested only in a single tomb in Cemetery 4000. The discovery of the new shafts and burial chambers also suggests that these were much more densely packed within these smaller mastabas than had

Continued on page 13



Photo by Ann Roth

Singing in Celebration

Margaret Rausch

Women often perform as freelance singers at the celebration of familial rituals of transition, especially weddings. My research explores the role of these women, particularly as it relates to the overall musical performance and the choice and content of the songs, and how these in turn reflect changes in the construction of gender roles and gender identity in various urban milieus in Cairo and Casablanca.

My research examines the extent to which the inclusion or exclusion and centrality or marginality of female singers in the musical performance at weddings and other celebrations reflect the personal choices of these freelance professionals and the preferences of the families of a particular



Fatima Jaba'amraut, a Moroccan Tashelhit-Berber freelance singer relaxing in her home.

Photo by Margaret Rausch

milieu. Such choices and preferences reflect developments in the overall music scene, commercial and non-commercial, as well as in political and socio-cultural discoveries on gender.

Through observations and written and oral descriptions of musical performances, and recordings and written sources on song lyrics and musical compositions, I am examining the choice of song lyrics, musical style and musical instruments. I am especially interested in the incorporation of self-composed or improvisational forms as opposed to or in conjunction with currently popular hits or lyrics and/or compositions which have been passed down over several generations.

Wonders and Oddities

Persis Berlekamp

Stars and angels; humans and demons; mountains, distant seas, plants, animals, and monsters. *The Wonders of Creation and the Oddities of Existence* by Zakariyya b. Muhammad Qazwini had a place for everything. After Qazwini wrote this cosmographic encyclopedia in the late thirteenth century, it became one of the most frequently copied, edited, translated, and illustrated texts of the pre-modern Islamic world.

Today, so many manuscripts of this text survive that it has not yet been possible to count them. The manuscripts were produced between the thirteenth and eighteenth centuries and are in Arabic, Persian and Turkish. They begin with an introduction that states the purpose of the book: to demonstrate the wonder of God's creation.

By studying illustrated manuscripts of *The Wonders of Creation and the Oddities of Existence* I am tracing the history of how wonder and wonders were understood and visualized in Iran and Central Asia from the thirteenth to the fifteenth centuries.

Given that Islamic legal scholars generally disapproved of images in religious texts, and given that Qazwini himself was a judge of Islamic law, it comes as a surprise that manuscripts of Qazwini's text almost always contain numerous illustrations of both figural and non-figural subjects. From one manuscript to the next, the style, iconography and choice of specific subjects illustrated vary considerably.

Qazwini's encyclopedia is generally accepted as the foremost example of a significant medieval Islamic literary genre devoted to 'wonders,' that is, things that induced amazement. A parallel intellectual tradition concerning wonders flourished in Europe at approximately the same time. The two traditions drew on many of the same sources from their shared classical heritage, such as Aristotle and Pliny, and they included many of the same specific wonders, such as a race of headless people whose faces were in their chests. However, the two traditions were conceptualized differently and had different emphases. The European tradition has been studied in relation to a specifically non-religious curiosity concerning unfamiliar things located at the margins of the world. The sources that I study from Islamic tradition, by contrast, demand that curiosity and religion be considered together, and they include familiar wonders, such as the bee, along with unfamiliar ones, such as the chest-faced men.

My research concentrates on the first two centuries of illustrated Qazwini manuscripts. These manuscripts were produced in Iran and Central Asia, but over centuries of accumulation through trade, gift-exchange and booty, many of them are now in the libraries of Cairo and Istanbul. By comparing them to illustrations of similar subjects in manuscripts of other texts, I am tracing changes and continuities in how wonder and wonders were understood between the Oxus and the Euphrates, and between the thirteenth and the fifteenth centuries.

fellow research 7

Arguing Egypt

The Location of the Nation in Political Discourse

Joseph Glicksberg

Many social science theories of nationalism suggest that disagreement over the meaning of shared national symbols is a sign of dysfunctional national identity. In contrast, my dissertation research supports the idea that a nation's unity is rooted in a *de facto* agreement on the value of repeatedly debating certain points of contention.

I argue that a focus on shared questions, rather than shared answers, is an important element giving constancy to nations across time. In this view, nations do not have permanent identities, but rather are geographical spaces where sets of people repeatedly debate certain 'seemingly set' core questions, which I call "debate poles." Nations in this sense are like academic disciplines, where a common interest in certain questions, rather than an agreement on how to best answer those questions, unites disciplinary practitioners.

Within my framework, reigning national identities are temporary sets of answers to debate pole questions, and identities shift when these temporary answers do. Politicians engaged in argumentation in the political arena and the press create reigning national identities as they struggle to make their answers to debate pole questions dominant among the public. This argumentation also serves to continually reproduce the nation as a field of persistent questions. Therefore, cyclical debate generates dominant answers to core questions, and for a time a consensus reigns, but national identity is always in flux. This argument thus sheds light on an anomaly that has previously puzzled scholars—why do debates about Egyptian national identity always recur, and when they do, why are they always centered around a similar set of seemingly unchanging questions? My research on Egyptian identity debates suggests that this pattern is to be expected.

My time at ARCE has been spent gathering archival materials to show how Egyptian national identity, which has shifted many times this century, exemplifies this phenomenon. Through my materials I am conducting an analysis of cyclical argumentation around two of Egypt's prominent debate poles, "Secularism vs. Islamism" and "Egyptianism vs. Arabism." I have collected materials to examine four case studies drawn from different periods of modern Egyptian history which will show that debates that were raging in the earlier part of this century are still present today, in much the same form.

My first "Secularism vs. Islamism" case is the uproar that surrounded the 1925 publication of Ali Abd Al-Raziq's religio-political treatise *Al-Islam wa Usul Al-Hukm* (Islam and the Principles of Government). Abd Al-Raziq argued that Islam did not call for rule by any particular form of government, thus making the caliphate an institution equivalent to a kingship, rather than a religious necessity. This idea led to an uproar in the Egyptian press that pitted Abd Al-Raziq and his secularist supporters against two enemies: the Palace, which was working to obtain the Caliphate for King Fuad after its abolition by Atatürk, and second, the ulama of Al-Azhar, who saw the argument as one that threatened to undercut their political influence. My second "Secularism vs. Islamism" case study is the 'Abu Zeid controversy' which began in 1993 when a Cairo University professor, Nasser Abu Zeid, was denied tenure on the grounds that his academic writings made him an apostate. In his work, Abu Zeid had called for interpreting Islamic texts in their historical context, thus provoking the ire of many Islamists who view the Quran as the immutable, timeless word of God. After the tenure decision, numerous articles and books were published attacking and supporting Abu Zeid, and a national debate ensued that invoked issues of academic freedom, the power of religious institutions in Egypt, and the use of Western scholarly methods in analyzing sacred Muslim texts.

My first "Egyptianism vs. Arabism" case study is the uproar that surrounded secularist Taha Hussein's 1938 book *Mustaqbal Al-Thaqafa fi Misr* (The Future of Culture in Egypt). In the book, Hussein argued that Egypt was a European, rather than Arab nation whose past cultural ties with the West should mark the path of its future orientation. This argument sparked a furious press battle among Hussein's supporters and their opponents, who advocated an Arab national identity and cultural orientation for Egypt. My second "Egyptianism vs. Arabism" case study is the 1978 press debate that intellectual Tawfiq al-Hakim sparked when he called for Egyptian neutrality in world politics based on Egypt's unique culture and heritage. This debate roused a heated response from those who felt al-Hakim's position ignored Egypt's Arab and Islamic identities and the cultural and political ties connected to them.

For all of these cases, I explore how the quarrels that centered around them became ones

over Egyptian national identity as debate over their particulars was pulled into the politics of the periods. Using discourse analysis, I am analyzing texts in the spate of press articles that comprised the debates to make three arguments about the dynamics of national identity production. First, my case materials show that certain sets of historical conditions often lead to the politicization of issues or the "creation of controversies" that would otherwise remain non-politicized ones. This is because these historical conditions lead politicians to believe that by so transforming the debates, political gains can be made over rivals. For instance, my research shows how certain political actors turned the controversies around Abd Al-Raziq's *Islam and the Principles of Government* and Abu Zeid's academic writings into politicized debates in which they could portray themselves as championing 'Islam under attack.' In this way, my case studies allow me to support my view that cultural products such as books are inherently 'political' because they are always available for use by politicians with various agendas in varying historical circumstances who may employ an attack on them as a political tool. A key point here is that national identities, and the debates that they emerge from, are not high-flying, abstract manifestations of a country's metaphysical 'natural essence,' but are linked to political interests and struggles.

A second argument I make is that the state is not always the main producer of national identity. Many social science theories argue that the state is the sole producer of national identities. My research supports the idea that the state is one actor amongst other social forces working to control identity discourses, and I argue that the state not only tries to produce discourses of identity, but also tries to shape existing discourses through a tactic I term "balancing." Through my cases, I am exploring how the Egyptian state often works to appear as the supporter of one of the discourses being used by politicians in press battles at one time (e.g., 'secularism') and then the other (e.g., 'Islamism') at another time. This is because each discourse has wide backing in society and the state therefore needs to appear as a champion of both positions in order to maintain maximum support from societal groups. For example, in the Abu Zeid case, state censors permitted Abu Zeid to publish his controversial works at a time when the Egyptian government wanted to counter

Elite Tomb Art at Giza

Laurie Flentye

strong Islamist threats, but then later allowed scathing critiques of Abu Zeid to be published in the state-controlled newspaper, *Al-Ahram*.

A third argument I am making based on the materials I collected while at ARCE is that tactics used by political entrepreneurs to legitimize themselves and discredit opponents include the strategic use of language, specific discourse genres, and the invocation of political myth. Through my research, I show that there are patterns in the use of such tactics across my cases. Furthermore, my examination of these tactics uncovers how national identity production does not entail the production of societal homogeneity or an all-embracing identity, as argued by many theorists. Rather, national identity production involves the production of societal diversity—the production and reproduction of sub-national groups (here, secularists and Islamists; Egyptianists and Arabists) with differing views of what the nation is and should be. For example, politicians often use political myth to create such sub-national groups, legitimize their ideological positions, and delegitimize their opponents' positions. Using my Abd Al-Raziq case materials, I will show how his secular supporters used metaphor and strategic language to invoke a myth of an historical, international, and ongoing 'Battle Between Science and Religion,' portraying Abd Al-Raziq and other secularists as modern innovators in a long line of scientists unfairly persecuted by religious authorities. This tactic served to create a sub-national community of secularists out of those who saw the controversy in terms of this 'historical parallel.' Abd Al-Raziq's Islamist opponents responded by invoking a pre-existing mythic structure in Egyptian political culture, which might be termed "Islam versus the West," and the religious press depicted him and his supporters as "the Crusaders." Through such tactics his opponents built a sense of community among those who saw secularists as alien, and delegitimized Abd Al-Raziq and his supporters by linking them to an historical national enemy associated with the country's European colonizers.

A theme binding all of the arguments—whether about the role of politicians, the state, or certain discursive tactics in creating national identity—is that national identity is predicated on the production of sub-national diversity rather than homogeneity. However ironic, it is the very texts and tactics that produce this sub-national diversity on one level that create national unity on another. Though groups with differing views of what Egypt's national identity should be (Secular or Islamic?; uniquely Egyptian or Arab?) are at battle in the controversies I study, the debates they engaged in, when viewed in a holistic way, served to unify the Egyptian nation as a group implicitly 'agreeing to disagree' over shared questions deemed crucial by all.

Within the afternoon shadow of Khufu's pyramid, I am studying a selected group of decorated elite mastabas and rock-cut tombs in the Eastern and GIS Cemeteries at Giza and their relationship to the development of art during the Fourth Dynasty. The establishment of Giza as a major necropolis in the Fourth Dynasty had a significant impact on the development of art during the Old Kingdom Period, circa 2551 to 2472 B.C.

My doctoral research focuses upon seventeen mastabas and rock-cut tombs in two cemeteries adjacent to Khufu's pyramid, the Eastern Cemetery and the GIS Cemetery. An analysis of the carved and painted decoration of these tombs is the basis for an intensive study of the evolution of stylistic and technical features. This analysis is tracing the development of the art both during a particular reign and over several reigns, including Kings Khufu to Menkaura. Although prior studies of these decorated tombs have focused upon either stylistic or thematic issues, an analysis of the decoration of the mastabas and rock-cut tombs of the Fourth Dynasty in the Eastern and GIS Cemeteries approached from the perspective of the artisan and patron is essential to understanding their overall design, technical features, and scene content. In this respect, a stylistic and chronological framework will be created for the various tombs that will be important to the overall assessment of Fourth Dynasty art.

My analysis includes the style, location, content, orientation, and date of the reliefs and paintings within each tomb as well as inscriptional evidence. I measure and record both the figural and hieroglyphic representations with particular attention to the layout of the wall surface. The height of the relief is also being recorded, and how that may vary from tomb to tomb. Painted decoration is analyzed through *The Munsell Book of Color* to define the various colors.

The degree to which there is similarity or variability of the art in the tombs of the Eastern and GIS Cemeteries is then linked to the issue of individual artisans or groups of artisans working within the cemeteries. Particular attention is being paid to the patterning of similarity or variability in the art in relation to the physical location of the individual tombs because significant spatial patterning of distinctive stylistic features may

occur. Specifically, I hope to determine how the decoration or particular stylistic features may relate to generational, family, or location groupings.

With regard to artistic styles, I am also studying the related issue of patronage. These tombs were intended for members of the royal family and officials of Kings Khufu, Khafra, and Menkaura. The close familial and official relationships between the tomb owners and the reigning king indicate that the art generated for these elite patrons would be strongly influenced by the art of the royal pyramid complexes. The close proximity of the pyramids, pyramid temples, causeways, and valley temples to the tombs in the Eastern and GIS Cemeteries suggests an organized group of artisans employed on both the royal pyramid complexes and those tombs constructed for the families and officials of Khufu, Khafra, and Menkaura. As part of my research, I will assess to what extent the blocks from the royal pyramid complexes, both those excavated at Giza and those found reused in the 12th Dynasty pyramid of Amenemhat I at Lisht, aid in understanding the relationship between elite and royal art.

I would like to express my sincere gratitude to Dr. Zahi Hawass, Undersecretary of State for the Giza Monuments, for his generosity and support while conducting my research at Giza. His enthusiasm and passion for Egyptology continually influence my own work at Giza for which I am grateful. I also thank everyone at the Giza Inspectorate of Antiquities, particularly Mahmoud Afifi, Ahmed El-Hagar and Nahed Mohamed El-Bakry, for their assistance and support. In addition, I would like to express my gratitude to the Kress Foundation for their support as well as ARCE which facilitated all aspects of my work in Egypt.



Hello Amrika!

Mona N. Mikhail

America continues to inspire and fascinate Egyptian dramatists and theatergoers, as well as movie fans. Plays and movies dealing in some form or another with American themes abound and predictably will continue to attract audiences in the foreseeable future.

"*Ana wi Mirati wi Monica*" (Me, my Wife and Monica) and "*Monica wa al Fustan al Azrak*" (Monica and the Blue Dress), although addressing a recent notorious political scandal involving the current American president, are enjoying steady attendance and sustained success as commentaries on American/Western mores. "*Mama Amrika*" and the very successful "*Saidi fi al Gamaa al Amrikiyya*" (An Upper Egyptian at the American University) of past seasons have been real box office hits in addition to scores of tangential references to things American in movies, soap operas and films.

However, the latest hit of Adel Imam, "Hello Amrika," seems to have received mixed reviews from film critics and I have no dependable statistics as to how the viewers voted at the box office—that is, how well the show has done in dollars and cents. My interest here is analyzing the film and more importantly how it will be received by the targeted audiences of Arab and Egyptian Americans living in North America as well as those who sojourn in the 'old country.'

Once more, Adel Imam brings his unique talents to the fore and gives his public a very entertaining, albeit caustic social criticism of Egyptian Americans as well as segments of American society and, of course, Egyptian fringe groups. By and large, one can say that the film deals with 'marginal' if not marginalized groups within both societies. "Hello Amrika" is the third in a series/trilogy/triptych. To date I have not seen the other two films, so I will limit my comments to the most recent film which appeared in theaters across Egypt in early January 2000.

Many film critics have found fault with the film. My comments and reactions are much more favorable in that I view the film as a very welcome social critique of Egyptian Americans, and of a whole array of 'Egyptian types.' As an Arab/Egyptian American I thoroughly enjoyed the film and laughed to the point of tears. I found it refreshing and accurate in principle, although I would agree that it caricaturizes rather simplistically and one-dimensionally Egyptian Americans, Islamicist Americans, and especially African Americans. Nonetheless, it brought home in Adel Imam's inimitable way the folly, irrationality, self aggrandizement, decadence, and corruption of new immigrants and American politicians etc.—in short, a host of human foibles—and what is comedy, if it isn't precisely that? To highlight, raise a mirror to self reflect and then, perhaps, bring about some corrective measures.

"Hello Amrika" was beautifully shot, giving us wonderful views of New York and making me feel nostalgic. The spectacular shots contrasted with the helplessness of the beleaguered couple who were like heroes of a picaresque novel à la Tom Jones, falling in and out of adventures which made them one minute sink into destitution and another rise to luxurious living at the coveted Plaza Hotel.

As unlikely as all these series of events may sound (they could have been curtailed somewhat) they cumulatively make for a very funny movie and great entertainment.

Some of the criticism is well taken. The prison scenes are outrageous, as when Bekhit is threatened with rape by

African American detainees. But who hasn't read in the American press of 'real' incidents when prisoners are constantly in fear of such assaults in American prisons? From a strictly American point of view, this film can be accused of forms of bigotry, racism, sexism and more. Yet in all fairness, Lenin al Ramly, who wrote the scenario, has succeeded in pointing his finger at the shortcomings of a society (America) as well as at the new immigrants and how they are drawn into forfeiting their customs and traditions. Take, for example, the father married to an American woman (very poorly portrayed) and his promiscuous daughter who is encouraged to proceed in her relationship with her hip boyfriend. Readers will be surprised that as much as the portrayal was overdone, it is not that far from reality.

It is a fact that the vast majority of Egyptian Americans are more 'royalist than the King.' They are far more conservative, be they Christian or Muslim, and all first generation immigrants are much more keen at preserving their strict codes of behavior and imposing them on their daughters especially. We know of hundreds of families with a daughter of marriageable age who decide to pack their bags, sell their belongings and return to Egypt to precisely avoid the fate of the young woman in the film. Scores of others virtually force their daughters, sometimes their sons as well, to enter into marriage deals that inevitably fail because of the clash of cultures. They bring (or force) their kids to return every summer and winter school break, and have them review an array of 'brides' to be *mitna een ala 'al farasa* (hand-picked). The girls are decked out in their Sunday best. Coiffed, made-up and ready to go . . . back to America. These unions ultimately fail since the young women have no real notion of what awaits them: the harsh living conditions, hard work, and long hours her husband must put in to ensure that he presents her with the promised land for which she has given up so much in order to have.

Of course there are exceptions to the rule and hundreds of arranged marriages and 'mail-order brides' succeed very well. But the majority come with built-in problems and are doomed from the start.

Back to Adel Imam and his brilliant performance: the portrayal of the young woman Adila and her co-habitation with her boyfriend is, I think, a clear take on the much discussed and controversial *zawaj urfi* marriages that are the hot news of the hour in Cairo. Although at no point does Imam mention that they were anything to each other than girlfriend and boyfriend, one could quite rightly infer more. Adila very quickly picks the signals and asserts herself and her rights. She is as covetous and greedy as everyone else, including Bekhit and his cousin.

I would like to believe that this film will not influence young people to follow the portrayed examples, but rather will bring about corrective measures, on both sides of the ocean. Egyptian-Americans are very often shocked at the contradictions they see when they come home for summer vacations and realize that in actuality, many Egyptians of similar background are leading much more promiscuous lifestyles than they would ever dream of in the U.S.

If you want to spend a most enjoyable couple of hours with a hearty laugh at both societies, by all means go and see "Hello Amrika."

Early Egyptian Human Remains

Retrieval, Conservation and Analysis

Patricia V. Podzorski
Museum of Art & Archaeology
University of Missouri, Columbia

From April 25 to 27, 2000, an international group of scientists, scholars, and archaeologists met at the Supreme Council of Antiquities' North Sinai Research Centre in Qantara, Egypt to hear papers and discuss current events and future trends related to the study of human remains from Egypt. Professor Peter J. Ucko, director of the Institute of Archaeology, University College London, conceived and organized the workshop, which was the first of its kind held in Egypt. "The Bioarchaeological Heritage of Egypt—Early Egyptian Human Remains: Retrieval, Conservation and Analysis" workshop was sponsored by the Supreme Council of Antiquities (SCA), Cairo; the Institute of Archaeology and Graduate School, University College London; the Wellcome Institute, London, and the Bioanthropology Foundation, Isle of Man.

Human remains—bones, skeletons, mummies—are arguably the most informative single data source recoverable during the course of archaeological excavation. Standard analytic techniques can quickly reveal information on the age at death, gender, health, life history, diet and general physical condition of an individual. More exotic (and expensive) methods of analysis, such as DNA studies, can determine gender, family relationships and elements of an individual's genetic make-up. All this information contributes significantly, sometimes uniquely, to the archaeological analysis of an individual, group, population, or site.

The workshop was opened by Dr. Gaballa A. Gaballa, Secretary General of the SCA, and Professor Ucko. Other introductory statements were given by Dr. Simon Hillson, reader in Bioarchaeology, Institute of Archaeology, University College London, and Ms. Roxie Walker of the Bioanthropology Foundation. Their presentations outlined the wide range of

information currently recoverable through the study of human remains (e.g., health, nutrition, hazards, environment, parasitology, trauma, mortality) and the variety of techniques and methods available (e.g., DNA analysis, macro-observation of dry bone, histology, stable isotope analysis).

During the course of the three-day workshop, more than thirty invited speakers gave approximately forty presentations on a diverse range of subjects related to the bioarchaeology of ancient Egypt. Material from the Predynastic period was emphasized, but Dynastic and post-Dynastic studies were presented also. Sessions focused on central themes such as

excavation, curation and analysis of human remains. Within these major themes, from one to three presentations were grouped by topic (e.g., the human remains excavated at Adaïma, conservation methods for mummified remains, DNA studies). Each group of presentations was followed by discussion.

The conference provided the opportunity for bioarchaeologists working throughout Egypt to catch up on developments in bioarchaeology and discuss relevant topics. For example, Ms. Teri L. Tucker raised the issue of diminishing returns in the conservation of badly preserved human remains, specifically bone. Conservation of badly decayed bone is very expensive in terms

of time, labor and materials, and the results are often unsatisfactory, even useless, from the point of view of the osteologist. *In situ* study and measurement of badly decomposed bone by a trained specialist prior to conservation can yield better results for anthropology.

Topics on the first day were focused on current and past excavations of human remains. Sites discussed were: Adaïma (Upper Egypt), Kellis (Dakhleh Oasis), Fag el Gamous (Fayum), Hierakonpolis, Kafr Hassan Dawood, Naqada and Naga-ed-Dêr. Of particular interest were the discoveries at both Hierakonpolis and Adaïma of a small number of individuals



Skeleton from grave 111, Northern Cemetery of Ballas, Upper Egypt; Predynastic, Naqada III. Hearst-Reisner Egyptian Expedition, University of California 1901. Photograph courtesy of the Department of Ancient Egyptian, Nubian and Near Eastern Art, Museum of Fine Arts, Boston.

member museum

11

with cut marks on the cervical vertebrae. The marks indicate that the throats of these individuals had been badly slashed prior to or just after death. One explanation proposed was *postmortem* decapitation to render the malevolent dead powerless. A controversial topic was Joseph El Molto's diagnosis of tuberculosis vs. Brucellosis in three Roman period individuals from Kellis 2. Molecular analysis of the material currently in progress should provide conclusive proof later this year.

Topics covered on the second day were related to methodologies for the extraction, recording, conservation, storage and curation of human remains. For standardizing data collection, Professor Jerome Rose discussed the database he initially developed for the U.S. National Park Service. This database is for DOS/Windows-compatible computers only and can be downloaded from www.cast.uark.edu/~shelley/sod/. Fields are consistent with those published in *Standards for Data Collection from Human Skeletal Remains* (1994), Jane E. Buikstra and Douglas H. Ubelaker, eds. Teri L. Tucker discussed the draft report on *Bioarchaeology in Egypt* that she has prepared in collaboration with Dr. Fawzia Hussein and

SCA officials. This important summary will be revised and issued later this year.

Papers then turned to post-excavation analysis. Among the analytic approaches discussed were histological studies on bone and mummified tissues, stable isotope analysis, and hair analysis. The latter can produce interesting results related to the diet of the individual in the months before death. DNA studies on Predynastic and post-Dynastic remains gave intriguing insights on family relationships and epidemiology.

Dr. Gaballa participated in the discussions on the last day of the session. He reiterated the call to archaeologists of all nations to help rescue the severely threatened antiquities of the Egyptian Delta and North Sinai and announced that the SCA was prepared to help fund expeditions, both national and foreign, working in this region.

One of the primary goals of the workshop was to develop a set of recommendations related to bioarchaeology in Egypt (see below). These recommendations, unanimously supported by workshop attendees, were presented to Dr. Gaballa in May. It is hoped that they will serve as guidelines for policy as

well as practice. One recommendation seeks the establishment of centers for the study of human remains. Dr. Fekri Hassan, Petrie Professor of Archaeology at the Institute of Archaeology and Department of Egyptology, University College London, has been granted sabbatical leave for 2000-2001 to help establish what is hopefully the first of several bioarchaeological centers at the Qantara Research Centre.

Other recommendations include preparing an inventory of ancient Egyptian human remains, training Egyptian colleagues in bioarchaeology, developing basic bioarchaeological publications in Arabic, and holding additional workshops. I suggest that strategies for educating archaeologists working in Egypt about bioarchaeology be among the goals of the next meeting. Several participants this year commented that they were "preaching to the converted." The message needs to be disseminated broadly. The study of human remains will not be integrated into the core of Egyptian archaeology until non-bioarchaeologists accept it as being at least as necessary to a proper excavation as ceramic studies or knowledge of epigraphy.

Workshop Recommendations Presented to Dr. Gaballa A. Gaballa, May 2000

"1. Although wider questions regarding the ethics of dealing with human remains might be considered at a later meeting, it was the view of the Workshop that respect should be accorded to ancient human remains and that this involves taking on responsibility for professional curation of such unique items, e.g. the unnecessary allocation of separate parts of an individual to different storage facilities should not be allowed.

2. As a matter of urgency, it was recommended that an inventory of all collections of ancient Egyptian human remains in Egypt should be completed on a computerized database as soon as possible and that the database should then be accessible. It was also agreed that it would be premature to press all overseas institutions holding ancient Egyptians human remains to provide detailed information of the above kind until the internal Egyptian database was available to such overseas institutions and until Egypt had solved its acute current storage problem. Meanwhile it was agreed that the information about overseas holdings would continue to be sought through individual contacts by researchers and through published references to the holding of material in museums and other institutions outside Egypt.

It was agreed that in order to complete and check the inventory in the Egyptian Museum in Cairo two to three months' work would be required and you agreed to a second member of staff to achieve this. In addition, it was recognized that this whole initiative will require inspection of the contents of magazines

and you agreed to provide access to magazines for this purpose.

It was agreed that following the completion of the inventory it would then be necessary to identify the actual remains and their physical locations, and to make an assessment of their conservation needs.

3. The Workshop was informed of proposed collaborative research on the late Predynastic/early Dynastic sites of the Eastern Delta region, such collaboration to include the sharing of equipment, personnel (such as DNA, histology, osteology, palaeopathology experts), and facilities. You described this as an open invitation for foreign researchers to collaborate with Egyptians in the current efforts by the Supreme Council of Antiquities (SCA) to safeguard the archaeological sites of the Delta. Moreover, you stressed that funding from the SCA is also available for foreign scholars to work in the Delta, the only stipulation being that any foreign involvement should involve the training of Egyptians and the production of material for publication.

You also announced the establishment of a new Sinai Research Centre with its own Director, a facility which would include a bioarchaeology unit with its own building, laboratories, work space, lecture halls, library and curatorial facilities with climatic controls to which ancient human remains from anywhere within Egypt could be brought for study to be made accessible for researchers from Egypt or abroad. A plot of land has been set aside and a substantial contribution to the cost of

constructing the building will be financed by the SCA. You also made it clear that from your side you are now awaiting firm proposals regarding the physical requirements of the proposed Centre and its architectural design; and you stressed the urgency of detailed action. It was agreed that a task force should be established after this Workshop.

Therefore I now recommend to you a task force comprising three of your representatives, a representative of the Wellcome Foundation, a representative of the Bioanthropology Foundation, a representative of the Institute of Archaeology, University College London, and two other international experts.

4. These announcements were greeted with acclaim and it was felt that the establishment of this Centre could well lead to international collaborations such as one suggested by Professor Schultz to come to Egypt with a technician to provision a laboratory and train Egyptian technicians in microscopic histological analysis.

5. It was agreed that there was an acute need for three different types of publications in Arabic: 1) an excavation manual which would include sampling methods for DNA, histology, etc.; 2) a manual on the excavation, lifting and recording of burials; and 3) a summary of the papers presented at the present Workshop. You agreed to produce and publish all three of the above in Arabic free of charge.

6. It was agreed that training was acutely needed at three distinct levels: the university

level, at [the SCA's] Inspectorate level, and for field workers. All felt that, overall, the status of human bioarchaeology within Egypt needed to be raised. With regard to the university level, Professor Zaizafon Hussein Badway offered to teach a post-graduate course on human anatomy to Egyptology, archaeology and all other interested students and she hoped that it would become an accredited course.

With regard to the [SCA's] Inspectors, not only would the manuals be relevant, but it was agreed that especially [sic] designed short courses should be provided for Inspectors. You recommended that at first Inspectors should undergo training in archaeological field methods, before they were then trained in the specific skills of bioarchaeology.

With regard to the wages of field workers and Inspectors, the already existing system did differentially reward those who had acquired special skills. It was stressed that no system existed or would be introduced which would base financial remuneration [sic] on the number of objects recovered.

In addition it was agreed that scholarships should be sought for those with particular aptitudes to be trained abroad in advanced field and analytical techniques.

Whereas it was recognized that several foreign expeditions do indeed provide training for Egyptians, some felt that this was still insufficient and that foreign commitment to such training should be increased. This was left for further discussion at a future workshop. Meanwhile, you announced that there would be a year-round training program at the newly established Research Centre in North Sinai and that Professor Fekri Hassan would meet shortly with the newly appointed director of the Centre to discuss details of the such training programs.

7. It was agreed that the above-mentioned task force should consider the desirability of asking the SCA to produce guidelines regarding the following points: a) to ensure that both Egyptian inspectors and foreign archaeologists be requested to produce written research designs before undertaking new research; b) to ensure that excavation teams include relevant specialists, such as bioarchaeologists and conservators where appropriate; c) that all reports to the SCA should include a listing of the total number of individuals found, as well as any other important bioarchaeological data.

8. As it had already been agreed to welcome the proposed collaborative work in the Delta, and to support any moves which would improve the provision of adequate storage and the Egypt-wide need for adequate facilities for the curation of human remains (and an associated provision of a reliable database), your announcement of a new Bioarchaeology Research Centre was accepted with acclaim as meeting almost all the points which had been raised during the previous two and half days. You stressed that the new Qantara Centre was the beginning of a

development that might lead to storage centres in other parts of the Delta and in Upper Egypt, and also the possible development of the Luxor Mummification Museum as another research and study centre. You accepted that your vision for the proposed Qantara Centre would see it as being the natural focus for several of the research projects which the Workshop had raised over the previous days, e.g. the significance of multiple burials, the causes for differential skeletal decomposition, and the development of methodologies of the analysis of bone fragments.

9. In view of the success of the Workshop it was agreed that further workshops should be held and that the above-mentioned task force (to represent as widely as possible the interest of workshop participants) should be established as a matter of urgency in order to ensure that recommendations be implemented, and details be further elaborated and action taken on them."

Exhibition Opening Metropolitan Museum of Art

From September 26, 2000 until January 21, 2001 the Metropolitan Museum of Art will host "Egyptian Art at Eton College: Selections from the Myers Museum."

This exhibition presents an opportunity to view some of the outstanding objects from one of the world's finest and yet unknown collections of ancient Egyptian decorative arts.

The core of Museum's collection was amassed by Major William Joseph Myers (1858-1899), an alumnus of the college who served in Cairo for five years between 1882 and 1887. Upon his death in the Boer War, he bequeathed his private collection of more than 2,000 objects to his alma mater, "to serve as an inspiration to future generations of pupils."

The exhibition will highlight a selection of approximately 150 works of art, including a series of stunning lotus chalices and bowls of Egyptian faience created in the Eighteenth Dynasty. Also featured will be an exceptionally rare pectoral of electrum, and a finely carved, fragmentary wooden statuette of a man.

The exhibition is made possible by Lewis B. and Dorothy Cullman. The exhibition is organized by The Myers Museum, Eton College and The Metropolitan Museum of Art.

DC Chapter News continued from page 14

In April, Chapter President Francis Nidenfuhr was appointed to the ARCE Board of Directors to act as Chapter Representative for the current year. The reorganization of ARCE creates the need and opportunity to redefine the relationships between ARCE and its chapters and its membership. Dr. Nidenfuhr would appreciate hearing from anyone who wishes to express an opinion on these matters. Email to sjfnwn@msn.com.

Don't forget to tune in to our web site, www.arcedc.org, managed by Bob Wilson. The site includes much interesting information, membership applications, and reprints of our newsletters, where you can find recaps of recent lectures, translations of Ancient Egyptian literature by Chapter members, and, as they say, much much more. See you there!

Giza Cemetery continued from page 6 been assumed, and thus were presumably planned and built along with the mastaba itself (they are often called "secondary" or even "intrusive" shafts). This pattern was so dependable that three shafts were discovered simply by clearing areas where Reisner's plan showed no shaft or burial chamber. Other useful conclusions will doubtless arise from further evaluation of the human remains, the field records, and the finds.

In addition to myself as director, project staff included Angela Milward-Jones (field director), Jennifer Hellum (field archaeologist), Jane Hill (field archaeologist), Deanna Kiser (field archaeologist), Deborah Vischak (field archaeologist), William Bradley Hafford (surveyor and field archaeologist), Ashraf Sennusi (ceramicist), Catherine Magee (conservator), Allison Webb-Willcox (physical anthropologist), and Ahmed Fahmy (paleobotanist). I am extremely grateful to all of them for their time, patience, and hard work.

The principal funding for the project is a grant from the National Endowment for the Humanities. We also received significant donations from the Bioanthropology Foundation, the Washington, DC, chapter of the ARCE, and several private donors which made much of the work possible. The project is also indebted to the Permanent Committee of the SCA for their permission to work at Giza, and the support of its president, Dr. Gaballah Ali Gaballah. As always, Dr. Zahi Hawass was extremely helpful and supportive, and we are very grateful to him. Our work was also greatly facilitated by Mr. Ahmed Haggag and Mr. Mahmoud Afifi, each of whom solved several of our difficulties. The SCA representative assigned to our project, Mr. Emad Fahmy, was consistently helpful and supportive. We would also like to thank Dr. Azza Sarry el-Din, who kindly consulted with our physical anthropologist and who arranged to have x-rays taken of the human remains we uncovered and to store them in her storeroom with the other human remains from Giza.



ARIZONA

Arizona's chapter kicked off the 2000-2001 academic year with a lecture by Dr. Salima Ikram of the American University in Cairo. Dr. Ikram is touring the US to raise funds for her research on animal mummies at the Egyptian Museum in Cairo.

Among the chapter's regular activities is the ARCE-AZ book club. This summer the book club group read and discussed Mika Waltari's *The Egyptian* and the *Story of Sinuhe*. Our next discussions will cover the stories in Papyrus Westcar.

Planned for November is a lecture by Dr. Stephen Savage of ASU entitled "Family Feud: Descent Group Competition in Predynastic Egypt." An exact date has not been set, so members and potential new members [and for all other inquiries] should contact ARCE-AZ's President, Suzanne Onstine, at suzanne_onstine@yahoo.com or Anne Lopez at 621-9026, or visit w3.arizona.edu/~egypt/ARCE_AZ.htm.



NORTHERN CALIFORNIA

Visit this chapter's regularly updated web site at home.pacbell.net/djoser/index.htm for detailed information about upcoming lectures and events as well as synopses of previous lectures that you might have missed. In addition to its regular events schedule, this year chapter members were highly involved in the organization and implementation of ARCE's Annual Meeting (see article, page 16).



NORTH TEXAS

Texas native Dr. Peter Brand enlightened our membership concerning Seti I and the Hypostyle Hall at Karnak at a July lecture. Dr. Brand has been the senior epigraphist and staff artist for the Karnak Hypostyle Hall Project of the University of Memphis since 1994.

Subsequently, Dr. Salima Ikram and Dr. Gayle Gibson have presented interesting insights into ancient Egyptian culture.

On 28 October 2000 the North Texas chapter will host Dr. Donald Redford of the Pennsylvania State University, who will speak on his excavations at Mendes. Five members participated in the excavations at Mendes this summer. Reservations are required for this all-day seminar.

Alwyn Burridge will speak on "Akenaten and the Marfan Syndrome Hypothesis" on November 3, while Greg Mumford and Alan May are scheduled for early 2001.

The active lecture schedule is due to the hard work of Brienne Loftis. Susan May creates our newsletter, which is now archived by several major Egyptology libraries, attesting to the professional nature of her efforts. Visit www.arce-ntexas.org for full details of the Chapter's activities.



SOUTHERN CALIFORNIA

Once again, ARCE/SC members' calendars were filled with lectures and special events in 1999-2000. Dr. Renee Friedman opened the season with a lecture about her expedition at Hierakonpolis. Dr. Gregory Mumford lectured on the archaeological evidence of the First Intermediate Period at

Mendes. Dr. Allison Futrell discussed the role of queens in early civilizations.

The new year opened with two lectures by Dr. Steven Rosen discussing the nomads of the Negev. Dr. Peter Dorman presented an interesting biography of "Senenmut—His Life, Times and Place in Ancient Egyptian History." Dr. Antonio Loprieno followed with "Rewriting History—the Third Intermediate Period" and Dr. Robert Bianchi spoke on "Akhenaten—His Time and Troubles." Dr. Nigel Strudwick and his wife Helen presented their work at Thebes.

Dr. Alexander Lesko, an archaeologist from Russia, conducted a private tour of the exhibition "Gold of the Nomads: Scythian Treasures from the Ancient Ukraine." ARCE/SC hosted its Annual Symposium in August. Dr. Mark Lehner and Dr. Zahi Hawass presented recent discoveries at Giza and in Bahariya Oasis.

Adding to the season's activities, Dr. Nancy Thomas, Curator of Ancient and Islamic Art at the Los Angeles County Museum of Art, conducted a special gallery tour of the exhibition "Pompeii: Life in a Roman Town." In May, she treated members with an inside glimpse of the blockbuster exhibition "Pharaohs of the Sun."

Looking to the future, ARCE/SC will visit the Bower Museum of Cultural Art in Santa Ana on Oct. 7, 2000 to view "Egyptian Treasures"—an exhibition of objects from the British Museum. Visit www.arcesc.org for information.



WASHINGTON, D.C.

ARCE/DC, known as The Shemsu (Ancient Egyptian for 'The Followers'), has had an interesting season. We will miss the excellent editorship of our newsletter by Larry and Vicki Eicher, who are moving away. The Eichers' work brought considerable praise and demonstrated what a chapter newsletter can become. Fortunately, Dana Murphy picked up the cudgels so our news sheet blossoms again. Interviews with well known Egyptologists are among its features. The first of these was a chat with Chapter member Ann Macy Roth.

Ann was on sabbatical this year, working in the Western Cemetery at Giza. Her work was funded by a matching grant from the National Endowment for the Humanities. ARCE/DC was able to contribute over \$3000 to her grant by direct contributions and a successful and fun-filled silent auction of Egyptological items. In April, the Chapter sponsored a two-week trip to Egypt during which the travelers visited Dr. Roth at her site to get a real taste of Egyptological archaeology.

Through our connections with other institutions ARCE members access Egyptological lectures at the Smithsonian Institution and the National Geographic which are advertised in our newsletter. Recent luminaries at these venues include Zahi Hawass and Rosalie David. Additional sources of new contacts are the Ambassador's Lecture Series at the Egyptian Embassy and the Baltimore—Alexandria—Luxor Sister Cities Committee.

Our own recent lecturers included: Ed Bleiberg of the Brooklyn Museum; Eric Cline, University of Cincinnati, who is soon to join the Shemsu via his new appointment at George Washington University; James Allen of the Metropolitan Museum; Chapter members David and Helen Smith, who reported on their trip through the Western Desert of Egypt; Ron Leprohon of University of Toronto; and Chapter member Richard Jasnow of the Johns Hopkins University.

Our autumn season opened with a social event: a mystery play and dinner entitled "Feathers Feathers Everywhere, but Who Flew the Coop?" The play, concocted by Marion Sweet, deals with the fictional theft of feathered mummies discovered in 1947.

Continued on page 13

Fellowships 2001

Susanne Thomas

Coordinator of U.S. Operations, Atlanta

Researchers should apply now for the ARCE Fellowship Program. The Program seeks to promote a fresh and more profound knowledge of Egypt and the Near East through scholarly research and to aid in the training of American specialists in Middle Eastern studies in academic disciplines that require familiarity with Egypt. Deadline for applications is 1 November 2000.

Fellowships are available from the following funding sources:

► **The U.S. Department of State Bureau of Educational and Cultural Affairs** funds fellowships available to pre-doctoral candidates and post-doctoral scholars for a minimum stay of three months.

► **The National Endowment for the Humanities** makes available fellowships for post-doctoral scholars with a minimum stay of four months.

► **The Samuel H. Kress Foundation** funds the Kress Fellowship in Egyptian Art and Architecture, an annual prize of \$12,800 plus round-trip airfare given to a pre-doctoral student. The funds are available to students of any nationality who are enrolled in a North American university.

► **The William P. McHugh Memorial Fund** provides the McHugh Award, a special grant of \$500 given to an ARCE graduate student Fellow from any nation to encourage the study of Egyptian geoarchaeology and prehistory.

Awards are generally limited to fields in the humanities (including Egyptology), fine arts, and humanistic social sciences. All fellowships are open to these disciplines. ARCE Fellowships are given for periods of between 3 and 12 months depending on the source of funding. For U.S. State Department fellowships, pre-doctoral candidates must be US citizens. Applicants for the Kress Fellowship may be pre-doctoral candidates of any nationality but are restricted to those enrolled in North American universities. Postdoctoral fellowships are available to U.S. citizens; they are also available to foreign-born citizens who have U.S. residency and have held a teaching position at an American university for a minimum of three years.

Scholar-in-Residence

The Scholar-in-Residence Fellowship is designed to create collegiality in the ARCE's Cairo Center between senior and junior Fellows, and between Fellows and Egyptian academics. This Residency is awarded to a senior scholar conducting research on a topic in the humanities or humanistic social sciences for a period of up to 12 months. In addition to conducting research, the Scholar-in-Residence is invited to counsel Fellows, offering expertise to the more inexperienced scholars who are new to the field. This person also works with the Cairo Center to help shape the seminar program by suggesting speakers and themes for discussion. In addition, the Scholar-in-Residence is encouraged to arrange a workshop of scholars to discuss topics related to his/her research. An honorarium of \$2,000 is awarded for the Residency.

Egyptian Scholars Affiliation Program

Since the Egyptian government requires all foreign scholars to be affiliated with an Egyptian scholar while conducting research in Egypt, ARCE has established an Egyptian scholars association

program, through which ARCE's Egyptian Committee Chair and the Center assist Fellows in selecting an appropriate affiliate. These decisions are subject to the approval of Egyptian authorities who occasionally suggest alternate affiliates. Fellows are obliged to contact their respective affiliates upon arrival and maintain steady contact while working under the auspices of ARCE. The Committee Chair is also available on a regular basis to consult with Fellows on research-related topics.

Application Procedures

Applications can be obtained from the ARCE Atlanta office or downloaded from ARCE's web site, www.arce.org. Candidates must submit completed applications, transcripts (for pre-doctoral students only), and three (or four, if applicable) letters of recommendation by the November 1 deadline. These should be sent directly to ARCE's Atlanta office and should be timed to arrive on or before the deadline. Applicants are strongly encouraged to consult the U.S. Office regarding Egyptian security clearances for advice on proposal topics that may be deemed sensitive by the Egyptian government. Security applications are handled by ARCE Cairo and clearances must be obtained prior to departure for Egypt. Please note that field research and the distribution of questionnaires are not permitted by the Egyptian government at this time. **All awards are contingent upon the granting of an individual security clearance by the Egyptian government to each ARCE Fellow.**

Copies of all applications are distributed to the members of the ARCE Fellowship Committee in advance of its annual meeting in January. The Fellowship Committee, which numbers five or six members, is composed annually of distinguished senior scholars with varied disciplinary specialties representing virtually all areas of Egyptian studies.

Criteria for selection rest on the committee's judgment of the significance and relevance of the proposed topic and its potential contribution to scholarly research on Egypt as well as the applicant's intellectual capacity and maturity, and fitness for work in Egypt. No special consideration is given to applicants from member institutions and candidates need not be members of ARCE. Awards are open to all qualified candidates without regard to sex, race and religion. Because under certain circumstances non-U.S. nationality results in funding problems, it is advisable to contact ARCE's Atlanta office for further clarification if there is a doubt about eligibility.

Final selection is determined by vote and approved fellowships are ranked according to merit and priority. All applicants are notified of the preliminary status of their proposals within a few weeks of the Fellowship Committee's meeting. Formal award letters to successful applicants are sent as soon as the necessary funding is assured. Applicants should expect notification by mid-March.

Administration of the program is the overall responsibility of the Director. Selection and pre-departure logistics are handled by the U.S. Office; services and programming are handled in-country by the Cairo Center.

For more detailed information, contact the Atlanta office at (404) 712-9854, email: arce@emory.edu, or visit www.arce.org.

15

arce news

Report on the 51st Annual Meeting

Carol Redmount

The Fifty-first Annual Meeting of ARCE was held on the University of California Berkeley (UCB) campus from April 28-30, 2000. It was hosted by the Center for Middle Eastern Studies (CMES), the Department of Near Eastern Studies, the Phoebe Apperson Hearst Museum of Anthropology, the Graduate Program in Ancient History and Mediterranean Archaeology, and the Graduate Division. Approximately 250 registered participants attended the conference. The program included a total of 95 scheduled papers: 77 on ancient Egypt and 18 on Islamic Egypt. Professor Nezar Al Sayyad, director of CMES, and Mr. Richard Fazzini, President of ARCE, officially opened the conference on Friday afternoon.

Highlights of the successful meeting, which also honored outgoing Cairo Director Mark Easton, included a Friday evening reception and banquet at UC Berkeley's Faculty Club and a Saturday afternoon "Islamic tea" for those presenting or attending papers on Islamic Egypt. Mark Easton opened the Saturday afternoon keynote addresses, regaling the audience in his own inimitable style with his thoughts and reflections on the progress and state of ARCE. Chip Vincent and Michael Jones followed with reviews and updates of the many EAP and ADP accomplishments successfully completed under Mark's stewardship of ARCE. A festive Saturday evening reception at the Hearst Museum of Anthropology followed the keynote speeches. Attendees were treated to live Middle Eastern music in the galleries and a special viewing of the new ancient Egyptian exhibit at the museum entitled "Sites Along the Nile: Salvaging Ancient Egypt."

The three-day program was organized into topical or thematic panels. For Ancient Egypt, topics included Egypt in the First Millennium B.C.E.; Greco-Roman and Coptic Egypt; Ancient Egyptian Literature and Language; Ancient Egyptian History and Religion; Ancient

Egyptian Art and Museum Studies; Excavation and Survey; Mitigation, Geoarchaeology and Archaeometry; New Kingdom Art and Archaeology; Egyptomania and Outreach; and Medicine and Mummies. Papers on Islamic Egypt were focused around the following themes: Islamic History, Law and Culture; Women, Law and Reform in Modern Egypt; and Arabic Literature.

A number of UCB students, former students, faculty and staff took part in or facilitated the conference. Eleven current graduate students and five faculty or former students from three different departments or programs presented papers on ancient or Islamic topics. Seven UCB faculty or staff chaired sessions. Both undergraduate and graduate students helped with the organization and logistics of the meeting. Overall coordination of the meeting was the responsibility of Professor Carol Redmount of the Near Eastern Studies Department. Professors Margaret Larkin and Cathleen Keller, also from Near Eastern Studies, vetted submissions for presentations on Islamic and ancient Egyptian topics, respectively. Dr. Teresa Moore and Mark Pettigrew, a former and current student in the Near Eastern Studies Department, assisted with the onerous task of preparing the presentation abstracts for publication. Staff members from CMES, Near Eastern Studies, and the Hearst Museum—especially Jane Turbiner, Judy Shattuck and Yvonne Rosby, and Robin Stephenson, respectively—provided invaluable logistical and other support for the conference.

Last, but very far from least, the members of the Northern California ARCE Chapter, especially President Nancy Corbin and Board members Al and Barbara Berens, Bob and Betty Bussey, and Jo Anne Stefanska, deserve special recognition for their volunteer efforts before, during, and after the meeting. Their

indefatigable energies played a critical role in conference organization and logistics and contributed enormously and in myriad ways to its success.

New Protocol Achieved

February 17, 2000, was marked by ARCE signing a new protocol with the Government of Egypt. The new protocol redefines ARCE's expanding cultural activities in Egypt, providing for the continuation of the Center's activities, and support for mutual cooperation to advance Egypt's and ARCE's joint goals. In essence, the protocol establishes legal status for ARCE's operations in Egypt. ARCE ranks among the oldest private and non-for-profit organizations working in Egypt.

Having significant ramifications for researchers, the new protocol replaces the earlier agreement of 1974. The first protocol formalized the existence of ARCE's Fellowship Program and facilitated researchers' access to museums, libraries, archives and other places of research. The new protocol provides improved access to research equipment—allowing equipment to enter Egypt duty free.

Signatories to the protocol are Ambassador Dr. Sallama Shaker, Assistant Foreign Minister, North American Affairs and ARCE Director Mark Easton. In witnessing the signing, U.S. Ambassador Daniel Kurtzer extended congratulations to Ambassador Shaker and Mr. Easton and commented, "ARCE is a fine example of a cultural bridge between America and Egypt, particularly in the critical area of antiquities conservation and restoration." Dr. Mohamed El Soghayer, Director General, Upper Egypt Antiquities, represented the Supreme Council of Antiquities at the ceremony.

The signing of the protocol culminates several years of negotiations. As the Arabic daily newspaper *Al Ahram* noted, "This agreement strengthens the cultural ties between Egypt and America."

16

APPLICATION

An Invitation to Join the American Research Center in Egypt

Please make checks payable to American Research Center in Egypt, Inc. or ARCE, and send to:
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Church of St. Antony, general view, *khurus*. Photo by Patrick Godeau. See page 2.



Celebrating the signing of the new Protocol are Madame Amira Khattab (ARCE Assistant Director), Mary Sadek (ARCE Administrative Assistant), Dr. Mohamed El Soghayer (Director General, Upper Egypt Antiquities), Ambassador Dr. Sallama Shaker (Assistant Foreign Minister, North American Affairs), and

airene freelance singer in her performance attire. Photo by Margaret Rausch. Story page 9.





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